5500 GUITAR CHORDS

by Ulf G. Åhslund

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- EASY TO FOLLOW DIAGRAMS
- FUNCTIONS AS CHORD DICTIONARY
- CLEARLY ILLUSTRATED

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ABOUT THE AUTHOR

Ulf G. Åhslund

- He teaches, composes, arranges, plays the guitar. He teaches guitar teachers at the Royal Academy of Music in Stockholm, Sweden. He has his own ideas about how to teach music and the guitar. His ideas have made him what he is.
- Once he was a miner in the far north of Sweden, beyond the Arctic Circle. There was no one to teach him music, so he taught himself. Then he went to a music academy, became a concert soloist, studied top-level music, lectured, played chamber music, composed.
- Today Ulf Goran Ahslund is known internationally as a superb teacher at the most sensitive of all levels—the very beginning. He is a star on both Swedish and British TV. His TV course 'Play Guitar' attracted a mass public.
- Why? Because to learn from Ulf Goran is like playing a game. And the viewers—all sorts of viewers—switched on to watch. Soon hundreds of thousands of them were holding guitars in their hands, saying 'Look, I've made it!'

Back Pocket guitar™

5500 GUITAR CHORDS

by Ulf G. Åhslund

This chord dictionary shows you how to take a **few basic chord shapes** and move them up and down the neck to derive new chords. Many new chords can be played from variations on the simple open-position chords, such as E, G, C, A, D, that you already know.

This book will give you access to **over 5500 guitar chords.** I hope it will give you both the principles and the inspiration to explore the wonderful and endless world of guitar chords.

Ulf G. Åhslund

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DIAGRAM WITH CHORD SYMBOLS FINGERING AND FRET NUMBER

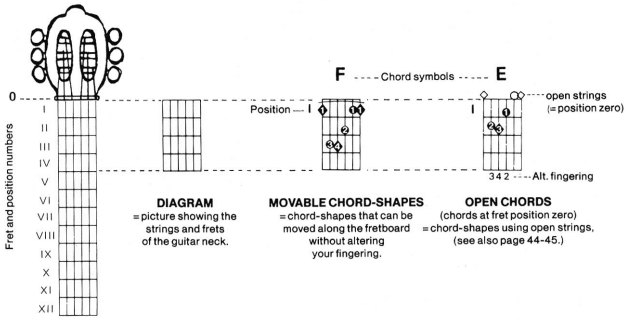


DIAGRAM
= picture showing the strings and frets of the guitar neck.

MOVABLE CHORD-SHAPES
= chord-shapes that can be moved along the fretboard without altering your fingering.

OPEN CHORDS
(chords at fret position zero)
= chord-shapes using open strings,
(see also page 44-45.)

LEFT HAND FINGERING

1 = first or forefinger
2 = second or middle finger
3 = third or ring-finger
4 = fourth or little finger

These left-hand fingering numbers are written inside the black dots and squares of the diagram, or else immediately beneath the diagram, as **alternative fingerings.**

= **Barré.** One finger simultaneously presses down two or more strings.
= **Barré ad lib.** Chord-shapes with or without barré.

The barré curve indicates the number of strings to be pressed down by the barré finger. Not all these strings are necessarily sounded (see below).

SOUNDING AND DAMPED STRINGS

Only strings marked by the following signs must be heard in the chord:

◇ ◆ ○ ●

The other strings–either marked with an x or left unmarked–are not played or simply dampened by the left hand.
NB: In this context the barré chord is not regarded as a marking.

POSITION

Roman numerals indicate the position of the diagram on the finger-board. A IV next to the diagram indicates that the first fret shown in the diagram would be the 4th fret on the fingerboard.
Position number 0 (see pages 44-45).

◆ = **ROOT** = ◇

The note which gives a chord its basic name is called its 'root'. In this book it is indicated by a black or white diamond. (see also page 47).

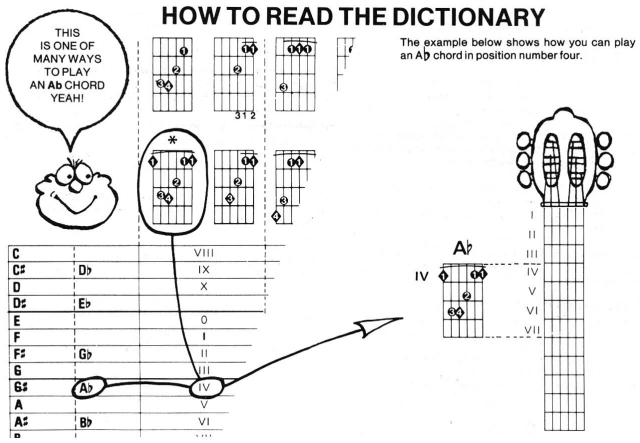
n.r.

Chord-shapes having no root are indicated by the abbreviation n.r. (no root).

*

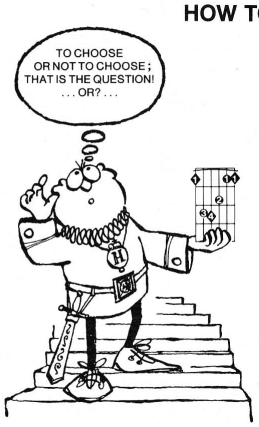
(See page 5 under "Selecting chord-shapes".)

HOW TO READ THE DICTIONARY



The example below shows how you can play an A♭ chord in position number four.

HOW TO USE THIS DICTIONARY



CHOICE OF CHORD-SHAPE

The opposite page shows an example of how, using this dictionary, you can combine **chord-shape** with **position** and **chord name.**

Which chord-shape you will choose will depend on such elements as taste, style, tone colour, technique, voicing etc.

A solitary chord played alone can have a totally different meaning from one played in a succession of chords.

Many chord-shapes are derived from a "basic type".
This is an important factor in practical guitar-playing. For this reason this dictionary gives many examples of chords derived this way. Chord-shapes that "belong together" are grouped and framed with dotted vertical lines. (See example on the opposite page.)

Two chord-shapes providing a practical supplement to each other's qualities are indicated by a *. This helps the interested student to follow any given shape-change from a three-note maior chord to a 13+11 chord.

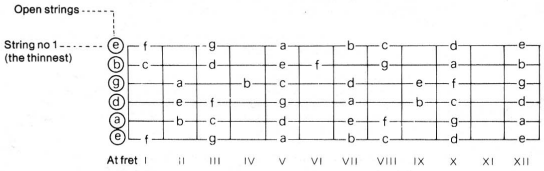
EXPLANATION OF SYMBOLS

(See pages 2, 3, 6 and pages 44-47

NOTES OF THE FRETBOARD

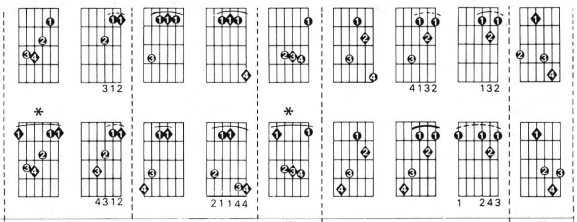
C-MAJOR SCALE

For clarity only the notes of the C-major scale are shown on the fretboard below. where the other notes lie will be clear from the chromatic scale at the bottom of the page (c♯ is the same tone as d♭ etc.)

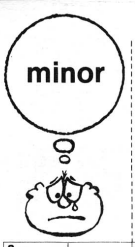

Open strings
String no 1
(the thinnest)
e f g a b c d e
b c d e f g a b
g a b c d e f g
d e f g a b c d
a b c d e f g a
e f g a b c d e
At fret I II III IV V VI VII VIII IX X XI XII

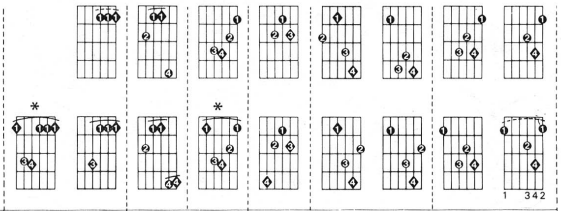
CHROMATIC SCALE

C C♯ D D♯ E F F♯ G G♯ A A♯ B C (etc)

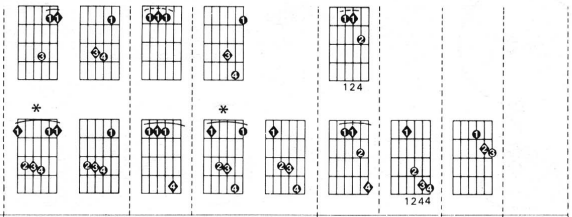


C		VIII	V	III	0	X
C♯	D♭	IX	VI	IV	I	
D		X	VII	V	II	0
D♯	E♭		VIII	VI	III	I
E		0	IX	VII	IV	II
F		I	X	VIII	V	III
F♯	G♭	II		IX	VI	IV
G		III	0	X	VII	V
G♯	A♭	IV	I		VIII	VI
A		V	II	0	IX	VII
A♯	B♭	VI	III	I	X	VIII
B		VII	IV	II		IX





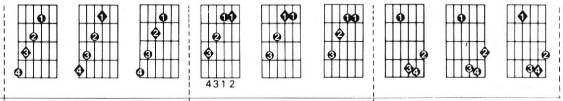
C m		VIII	V	III	0	X	
C♯m	D♭m	IX	VI	IV	I		0
D m		X	VII	V	II	0	I
D♯m	E♭m		VIII	VI	III	I	II
E m		0	IX	VII	IV	II	III
F m		I	X	VIII	V	III	IV
F♯m	G♭m	II		IX	VI	IV	V
G m		III	0	X	VII	V	VI
G♯m	A♭m	IV	I		VIII	VI	VII
A m		V	II	0	IX	VII	VIII
A♯m	B♭m	VI	III	I	X	VIII	IX
B m		VII	IV	II		IX	X



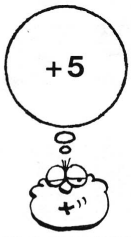
C sus		VIII	X	III	V	X	0
C♯sus	D♭sus	IX		IV	VI		I
D sus		X	0	V	VII	0	II
D♯sus	E♭ sus		I	VI	VIII	I	III
E sus		0	II	VII	IX	II	IV
F sus		I	III	VIII	X	III	V
F♯sus	G♭ sus	II	IV	IX		IV	VI
G sus		III	V	X	0	V	VII
G♯sus	A♭sus	IV	VI		I	VI	VIII
A sus		V	VII	0	II	VII	IX
A♯sus	B♭ sus	VI	VIII	I	III	VIII	X
B sus		VII	IX	II	IV	IX	

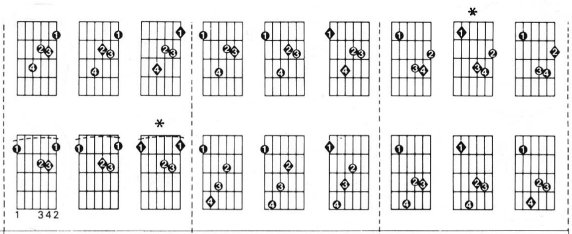
+5

The same +5 chord-shape can, in the same position, be given more than one name, depending on which note is regarded as its root. (e.g.: C+5, E+5, G♯+5.)

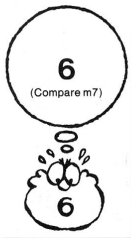


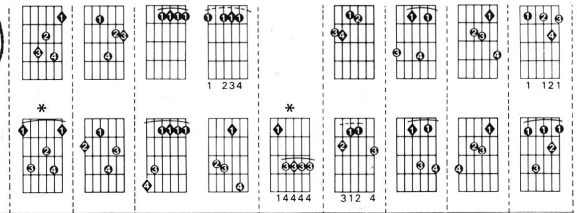
C +5		I	V	IX	I	V	IX	II	VI	X
C♯ +5	**D♭** +5	II	VI	X	II	VI	X	III	VII	
D +5		III	VII		III	VII		IV	VIII	0
D♯ +5	**E♭** +5	IV	VIII	0	IV	VIII	0	V	IX	I
E +5		V	IX	I	V	IX	I	VI	X	II
F +5		VI	X	II	VI	X	II	VII		III
F♯ +5	**G♭** +5	VII		III	VII		III	VIII	0	IV
G +5		VIII	0	IV	VIII	0	IV	IX	I	V
G♯ +5	**A♭** +5	IX	I	V	IX	I	V	X	II	VI
A +5		X	II	VI	X	II	VI		III	VII
A♯ +5	**B♭** +5		III	VII		III	VII	0	IV	VIII
B +5		0	IV	VIII	0	IV	VIII	I	V	IX



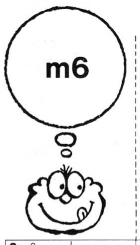


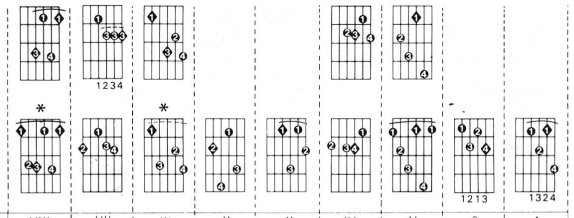
C +5		0	IV	VIII	0	IV	VIII		III	VII
C♯+5	**D♭**+5	I	V	IX	I	V	IX	0	IV	VIII
D +5		II	VI	X	II	VI	X	I	V	IX
D♯+5	**E♭**+5	III	VII		III	VII		II	VI	X
E +5		IV	VIII	0	IV	VIII	0	III	VII	
F +5		V	IX	I	V	IX	I	IV	VIII	0
F♯ +5	**G♭**+5	VI	X	II	VI	X	II	V	IX	I
G +5		VII		III	VII		III	VI	X	II
G♯+5	**A♭**+5	VIII	0	IV	VIII	0	IV	VII		III
A +5		IX	I	V	IX	I	V	VIII	0	IV
A♯+5	**B♭**+5	X	II	VI	X	II	VI	IX	I	V
B +5			III	VII		III	VII	X	II	VI



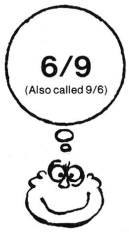


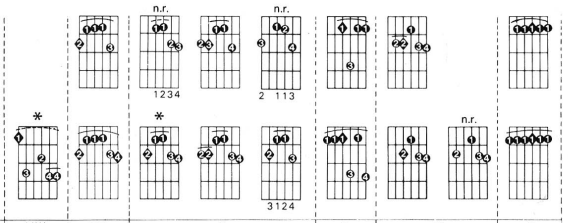
C 6		VIII	VII	V	III	II	X	I	0
C♯6	D♭6	IX	VIII	VI	IV	III		II	I
D 6		X	IX	VII	V	IV	0	III	II
D♯6	E♭6		X	VIII	VI	V	I	IV	III
E 6		0		IX	VII	VI	II	V	IV
F 6		I	0	X	VIII	VII	III	VI	V
F♯6	G♭6	II	I		IX	VIII	IV	VII	VI
G 6		III	II	0	X	IX	V	VIII	VII
G♯6	A♭6	IV	III	I		X	VI	IX	VIII
A 6		V	IV	II	0		VII	X	IX
A♯6	B♭6	VI	V	III	I	0	VIII		X
B 6		VII	VI	IV	II	I	IX	0	



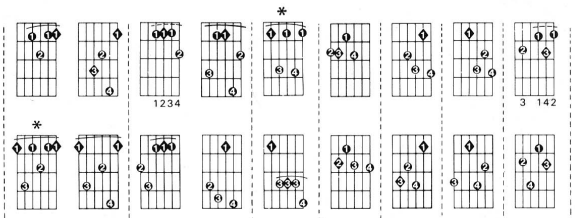


C m6		VIII	VII	III	II	X	IV	V	0	I
C♯m6	**D♭**m6	IX	VIII	IV	III		V	VI	I	II
D m6		X	IX	V	IV	0	VI	VII	II	III
D♯m6	**E♭**m6		X	VI	V	I	VII	VIII	III	IV
E m6		0		VII	VI	II	VIII	IX	IV	V
F m6		I	0	VIII	VII	III	IX	X	V	VI
F♯m6	**G♭**m6	II	I	IX	VIII	IV	X		VI	VII
G m6		III	II	X	IX	V		0	VII	VIII
G♯m6	**A♭**m6	IV	III		X	VI	0	I	VIII	IX
A m6		V	IV	0		VII	I	II	IX	X
A♯m6	**B♭**m6	VI	V	I	0	VIII	II	III	X	
B m6		VII	VI	II	I	IX	III	IV		0

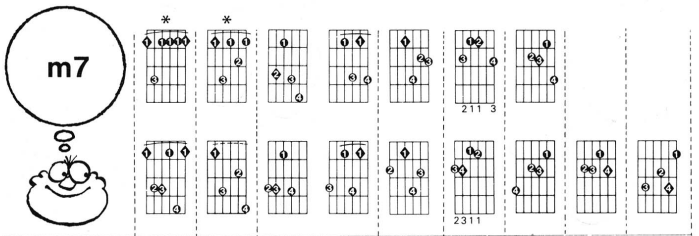




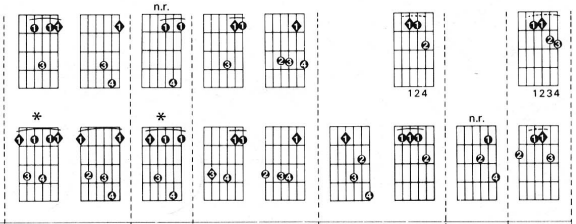
C 6/9		VIII	VII	II	X	IX	V
C♯6/9	**D♭**6/9	IX	VIII	III		X	VI
D 6/9		X	IX	IV	0		VII
D♯6/9	**E♭**6/9		X	V	I	0	VIII
E 6/9		0		VI	II	I	IX
F 6/9		I	0	VII	III	II	X
F♯6/9	**G♭**6/9	II	I	VIII	IV	III	
G 6/9		III	II	IX	V	IV	0
G♯6/9	**A♭**6/9	IV	III	X	VI	V	I
A 6/9		V	IV		VII	VI	II
A♯6/9	**B♭**6/9	VI	V	0	VIII	VII	III
B 6/9		VII	VI	I	IX	VIII	IV



C 7		VIII	V	III	II	I	X	0
C♯7	D♭7	IX	VI	IV	III	II		I
D 7		X	VII	V	IV	III	0	II
D♯7	E♭7		VIII	VI	V	IV	I	III
E 7		0	IX	VII	VI	V	II	IV
F 7		I	X	VIII	VII	VI	III	V
F♯7	G♭7	II		IX	VIII	VII	IV	VI
G 7		III	0	X	IX	VIII	V	VII
G♯7	A♭7	IV	I		X	IX	VI	VIII
A 7		V	II	0		X	VII	IX
A♯7	B♭7	VI	III	I	0		VIII	X
B 7		VII	IV	II	I	0	IX	



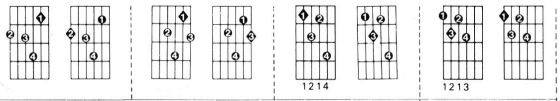
C m7		VIII	III	I	X	V	IV	0	
C♯m7	D♭m7	IX	IV	II		VI	V	I	0
D m7		X	V	III	0	VII	VI	II	I
D♯m7	E♭m7		VI	IV	I	VIII	VII	III	II
E m7		0	VII	V	II	IX	VIII	IV	III
F m7		I	VIII	VI	III	X	IX	V	IV
F♯m7	G♭m7	II	IX	VII	IV		X	VI	V
G m7		III	X	VIII	V	0		VII	VI
G♯m7	A♭m7	IV		IX	VI	I	0	VIII	VII
A m7		V	0	X	VII	II	I	IX	VIII
A♯m7	B♭m7	VI	I		VIII	III	II	X	IX
B m7		VII	II	0	IX	IV	III		X



C sus 7		VIII	III	I	X		V
C♯ sus 7	**D♭** sus 7	IX	IV	II		0	VI
D sus 7		X	V	III	0	I	VII
D♯ sus 7	**E♭** sus 7		VI	IV	I	II	VIII
E sus 7		0	VII	V	II	III	IX
F sus 7		I	VIII	VI	III	IV	X
F♯ sus 7	**G♭** sus 7	II	IX	VII	IV	V	
G sus 7		III	X	VIII	V	VI	0
G♯ sus 7	**A♭** sus 7	IV		IX	VI	VII	I
A sus 7		V	0	X	VII	VIII	II
A♯ sus 7	**B♭** sus 7	VI	I		VIII	IX	III
B sus 7		VII	II	0	IX	X	IV

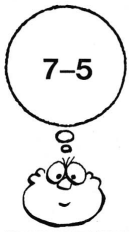
7–5

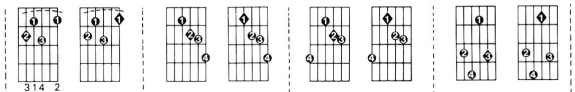
The same 7–5 chord-shape can, in the same position, be given more than one name, depending on which note is regarded as its root. (Compare C7–5, F♯7–5, G♭7–5.)



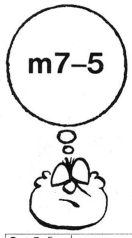
C 7–5		I	VII	I	VII	III	IX	II	VIII
C♯ 7–5	**D♭** 7–5	II	VIII	II	VIII	IV	X	III	IX
D 7–5		III	IX	III	IX	V		IV	X
D♯ 7–5	**E♭** 7–5	IV	X	IV	X	VI	0	V	
E 7–5		V		V		VII	I	VI	0
F 7–5		VI	0	VI	0	VIII	II	VII	I
F♯ 7–5	**G♭** 7–5	VII	I	VII	I	IX	III	VIII	II
G 7–5		VIII	II	VIII	II	X	IV	IX	III
G♯ 7–5	**A♭** 7–5	IX	III	IX	III		V	X	IV
A 7–5		X	IV	X	IV	0	VI		V
A♯ 7–5	**B♭** 7–5		V		V	I	VII	0	VI
B 7–5		0	VI	0	VI	II	VIII	I	VII

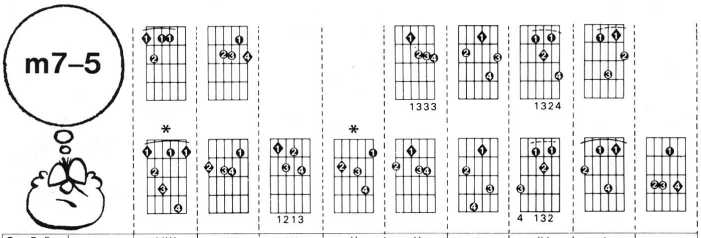
7–5



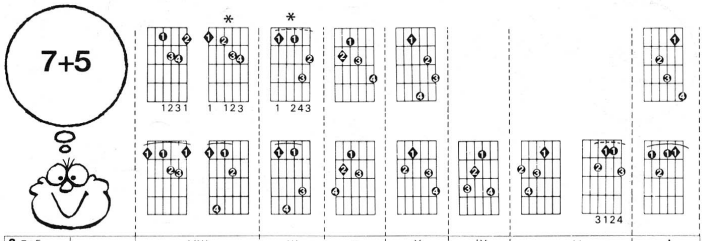


C 7–5		II	VIII	IV	X	IV	X		V
C♯ 7–5	**D♭** 7–5	III	IX	V		V		0	VI
D 7–5		IV	X	VI	0	VI	0	I	VII
D♯ 7–5	**E♭** 7–5	V		VII	I	VII	I	II	VIII
E 7–5		VI	0	VIII	II	VIII	II	III	IX
F 7–5		VII	I	IX	III	IX	III	IV	X
F♯ 7–5	**G♭** 7–5	VIII	II	X	IV	X	IV	V	
G 7–5		IX	III		V		V	VI	0
G♯ 7–5	**A♭** 7–5	X	IV	0	VI	0	VI	VII	I
A 7–5			V	I	VII	I	VII	VIII	II
A♯ 7–5	**B♭** 7–5	0	VI	II	VIII	II	VIII	IX	III
B 7–5		I	VII	III	IX	III	IX	X	IV

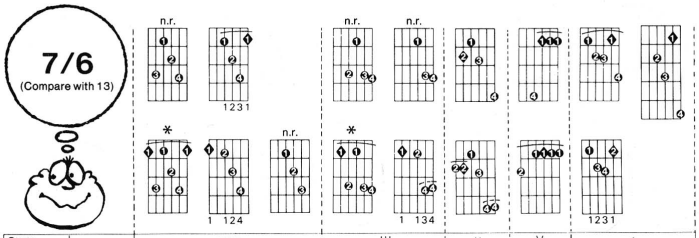




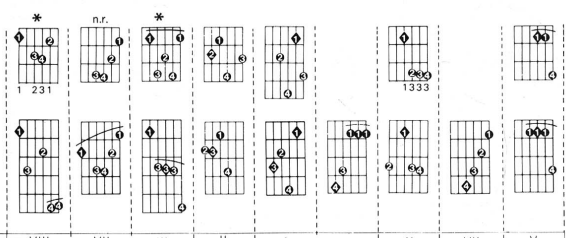
C m 7–5		VIII	VII	III	II	X	V	IV	I	
C♯ m 7–5	**D♭** m 7–5	IX	VIII	IV	III		VI	V	II	0
D m 7–5		X	IX	V	IV	0	VII	VI	III	I
D♯ m 7–5	**E♭** m 7–5		X	VI	V	I	VIII	VII	IV	II
E m 7–5		0		VII	VI	II	IX	VIII	V	III
F m 7–5		I	0	VIII	VII	III	X	IX	VI	IV
F♯ m 7–5	**G♭** m 7–5	II	I	IX	VIII	IV		X	VII	V
G m 7–5		III	II	X	IX	V	0		VIII	VI
G♯ m 7–5	**A♭** m 7–5	IV	III		X	VI	I	0	IX	VII
A m 7–5		V	IV	0		VII	II	I	X	VIII
A♯ m 7–5	**B♭** m 7–5	VI	V	I	0	VIII	III	II		IX
B m 7–5		VII	VI	II	I	IX	IV	III	0	X



C 7+5		VIII	III	II	X	IX	V	I
C♯ 7+5	**D♭** 7+5	IX	IV	III		X	VI	II
D 7+5		X	V	IV	0		VII	III
D♯ 7+5	**E♭** 7+5		VI	V	I	0	VIII	IV
E 7+5		0	VII	VI	II	I	IX	V
F 7+5		I	VIII	VII	III	II	X	VI
F♯ 7+5	**G♭** 7+5	II	IX	VIII	IV	III		VII
G 7+5		III	X	IX	V	IV	0	VIII
G♯ 7+5	**A♭** 7+5	IV		X	VI	V	I	IX
A 7+5		V	0		VII	VI	II	X
A♯ 7+5	**B♭** 7+5	VI	I	0	VIII	VII	III	
B 7+5		VII	II	I	IX	VIII	IV	0



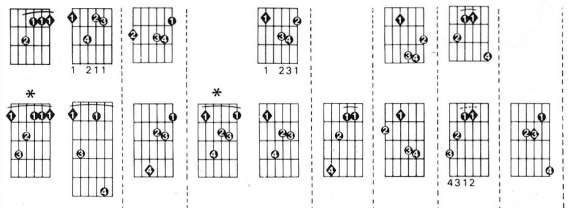
C 7/6		VIII	III	II	V	I
C♯7/6	**D♭**7/6	IX	IV	III	VI	II
D 7/6		X	V	IV	VII	III
D♯7/6	**E♭**7/6		VI	V	VIII	IV
E 7/6		0	VII	VI	IX	V
F 7/6		I	VIII	VII	X	VI
F♯7/6	**G♭**7/6	II	IX	VIII		VII
G 7/6		III	X	IX	0	VIII
G♯7/6	**A♭**7/6	IV		X	I	IX
A 7/6		V	0		II	X
A♯7/6	**B♭**7/6	VI	I	0	III	
B 7/6		VII	II	I	IV	0



C△		VIII	VII	III	II	I	0	X	VII	V
C♯△	D♭△	IX	VIII	IV	III	II	I		VIII	VI
D△		X	IX	V	IV	III	II	0	IX	VII
D♯△	E♭△		X	VI	V	IV	III	I	X	VIII
E△		0		VII	VI	V	IV	II		IX
F△		I	0	VIII	VII	VI	V	III	0	X
F♯△	G♭△	II	I	IX	VIII	VII	VI	IV	I	
G△		III	II	X	IX	VIII	VII	V	II	0
G♯△	A♭△	IV	III		X	IX	VIII	VI	III	I
A△		V	IV	0		X	IX	VII	IV	II
A♯△	B♭△	VI	V	I	0		X	VIII	V	III
B△		VII	VI	II	I	0		IX	VI	IV

mMaj 7

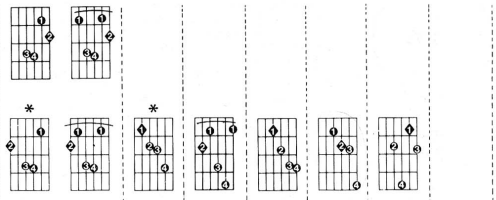
(Also written m △)



C m△		VIII	VII	III	0	X	V	IV
C♯ m△	D♭m△	IX	VIII	IV	I		VI	V
D m△		X	IX	V	II	0	VII	VI
D♯ m△	E♭m△		X	VI	III	I	VIII	VII
E m△		0		VII	IV	II	IX	VIII
F m△		I	0	VIII	V	III	X	IX
F♯ m△	G♭m△	II	I	IX	VI	IV		X
G m△		III	II	X	VII	V	0	
G♯ m△	A♭m△	IV	III		VIII	VI	I	0
A m△		V	IV	0	IX	VII	II	I
A♯ m△	B♭m△	VI	V	I	X	VIII	III	II
B m△		VII	VI	II		IX	IV	III

Maj 7–5

(Also written △–5)

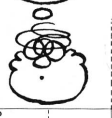


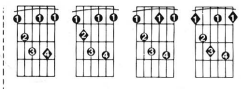
C △–5		VIII	VII	III	II	X	IV	I
C♯ △–5	**D♭** △–5	IX	VIII	IV	III		V	II
D △–5		X	IX	V	IV	0	VI	III
D♯ △–5	**E♭** △–5		X	VI	V	I	VII	IV
E △–5		0		VII	VI	II	VIII	V
F △–5		I	0	VIII	VII	III	IX	VI
F♯ △–5	**G♭** △–5	II	I	IX	VIII	IV	X	VII
G △–5		III	II	X	IX	V		VIII
G♯ △–5	**A♭** △–5	IV	III		X	VI	0	IX
A △–5		V	IV	0		VII	I	X
A♯ △–5	**B♭** △–5	VI	V	I	0	VIII	II	
B △–5		VII	VI	II	I	IX	III	0

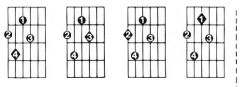
dim

(Also written o)

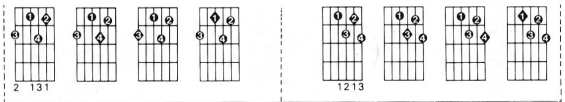
A diminished chord can be considered a **non-root dominant chord with flatted ninth** (see construction of chords, page 46). Of course the diminished chord can also be thought of as a chord with its **own root,** giving the chord its name (marked◆as usual).
The same chord-shape can, in the same position, be given **more than one name,** depending on which note is regarded as its root.
When choosing chord shape one usually **connects chord symbols and bass tone** = C dim chord-shape with C bass and so on.







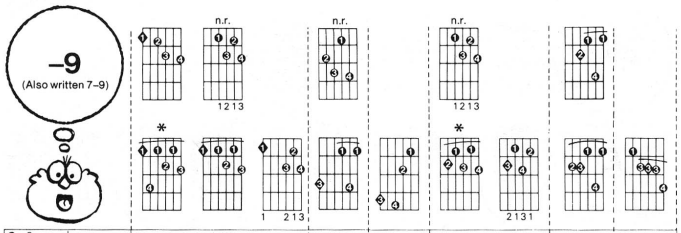
C°			II	V	VIII	I	IV	VII	X
C♯°	D♭°	0	III	VI	IX	II	V	VIII	
D°		I	IV	VII	X	III	VI	IX	0
D♯°	E♭°	II	V	VIII		IV	VII	X	I
E°		III	VI	IX	0	V	VIII		II
F°		IV	VII	X	I	VI	IX	V	III
F♯°	G♭°	V	VIII		II	VII	X	I	IV
G°		VI	IX	0	III	VIII		II	V
G♯°	A♭°	VII	X	I	IV	IX	0	III	VI
A°		VIII		II	V	X	I	IV	VII
A♯°	B♭°	IX	0	III	VI		II	V	VIII
B°		X	I	IV	VII	0	III	VI	IX



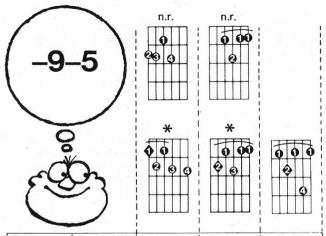
C°		I	IV	VII	X	I	IV	VII	X
C♯°	D♭°	II	V	VIII		II	V	VIII	
D°		III	VI	IX	0	III	VI	IX	0
D♯°	E♭°	IV	VII	X	I	IV	VII	X	I
E°		V	VIII		II	V	VIII		II
F°		VI	IX	0	III	VI	IX	0	III
F♯°	G♭°	VII	X	I	IV	VII	X	I	IV
G°		VIII		II	V	VIII		II	V
G♯°	A♭°	IX	0	III	VI	IX	0	III	VI
A°		X	I	IV	VII	X	I	IV	VII
A♯°	B♭°		II	V	VIII		II	V	VIII
B°		0	III	VI	IX	0	III	VI	IX

–9

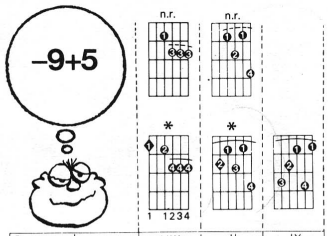
(Also written 7–9)



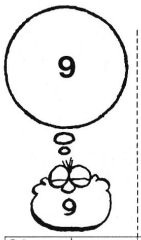
C –9		VIII	VI	V	II	IX	IV
C♯–9	**D♭**–9	IX	VII	VI	III	X	V
D –9		X	VIII	VII	IV		VI
D♯–9	**E♭**–9		IX	VIII	V	0	VII
E –9		0	X	IX	VI	I	VIII
F –9		I		X	VII	II	IX
F♯–9	**G♭**–9	II	0		VIII	III	X
G –9		III	I	0	IX	IV	
G♯–9	**A♭**–9	IV	II	I	X	V	0
A –9		V	III	II		VI	I
A♯–9	**B♭**–9	VI	IV	III	0	VII	II
B –9		VII	V	IV	I	VIII	III

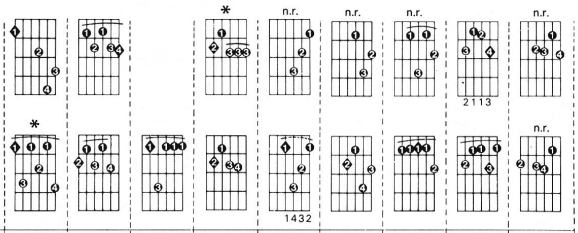


C –9–5		VIII	II	IX
C♯ –9–5	**D♭**–9–5	IX	III	X
D –9–5		X	IV	
D♯ –9–5	**E♭**–9–5		V	0
E –9–5		0	VI	**I**
F –9–5		**I**	VII	II
F♯ –9–5	**G♭**–9–5	II	VIII	III
G –9–5		III	IX	IV
G♯ –9–5	**A♭**–9–5	IV	X	V
A –9–5		V		VI
A♯ –9–5	**B♭**–9–5	VI	0	VII
B –9–5		VII	**I**	VIII

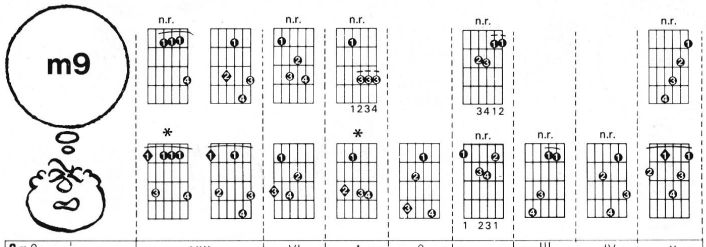


C –9+5		VIII	II	IX
C♯ –9+5	**D♭** –9+5	IX	III	X
D –9+5		X	IV	
D♯ –9+5	**E♭** –9+5		V	0
E –9+5		0	VI	**I**
F –9+5		**I**	VII	II
F♯ –9+5	**G♭** –9+5	II	VIII	III
G –9+5		III	IX	IV
G♯ –9+5	**A♭** –9+5	IV	X	V
A –9+5		V		VI
A♯ –9+5	**B♭** –9+5	VI	0	VII
B –9+5		VII	**I**	VIII

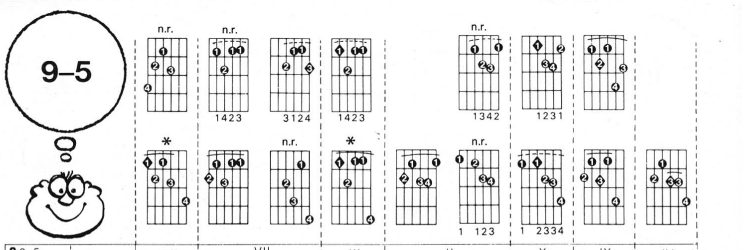




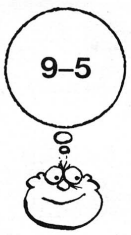
C 9		VIII	VII	III	II	X	IX	V	0	
C♯9	**D♭**9	IX	VIII	IV	III		X	VI	I	0
D 9		X	IX	V	IV	0		VII	II	I
D♯9	**E♭**9		X	VI	V	I	0	VIII	III	II
E 9		0		VII	VI	II	I	IX	IV	III
F 9		I	0	VIII	VII	III	II	X	V	IV
F♯9	**G♭**9	II	I	IX	VIII	IV	III		VI	V
G 9		III	II	X	IX	V	IV	0	VII	VI
G♯9	**A♭**9	IV	III		X	VI	V	I	VIII	VII
A 9		V	IV	0		VII	VI	II	IX	VIII
A♯9	**B♭**9	VI	V	I	0	VIII	VII	III	X	IX
B 9		VII	VI	II	I	IX	VIII	IV		X

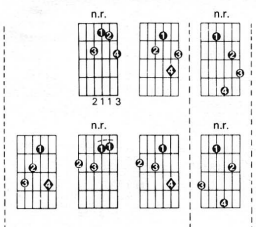


C m 9		VIII	VI	I	0		III	IV	X
C♯ m 9	**D♭** m 9	IX	VII	II	I	0	IV	V	
D m 9		X	VIII	III	II	I	V	VI	0
D♯ m 9	**E♭** m 9		IX	IV	III	II	VI	VII	I
E m 9		0	X	V	IV	III	VII	VIII	II
F m 9		I		VI	V	IV	VIII	IX	III
F♯ m 9	**G♭** m 9	II	0	VII	VI	V	IX	X	IV
G m 9		III	I	VIII	VII	VI	X		V
G♯ m 9	**A♭** m 9	IV	II	IX	VIII	VII		0	VI
A m 9		V	III	X	IX	VIII	0	I	VII
A♯ m 9	**B♭** m 9	VI	IV		X	IX	I	II	VIII
B m 9		VII	V	0		X	II	III	IX

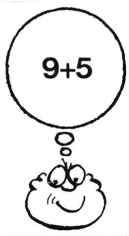


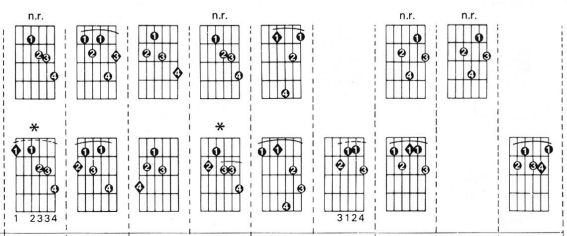
C 9–5		VIII	VII	III	II	X	IX	IV
C♯9–5	**D♭**9–5	IX	VIII	IV	III		X	V
D 9–5		X	IX	V	IV	0		VI
D♯9–5	**E♭**9–5		X	VI	V	I	0	VII
E 9–5		0		VII	VI	II	I	VIII
F 9–5		I	0	VIII	VII	III	II	IX
F♯9–5	**G♭**9–5	II	I	IX	VIII	IV	III	X
G 9–5		III	II	X	IX	V	IV	
G♯9–5	**A♭**9–5	IV	III		X	VI	V	0
A 9–5		V	IV	0		VII	VI	I
A♯9–5	**B♭**9–5	VI	V	I	0	VIII	VII	II
B 9–5		VII	VI	II	I	IX	VIII	III



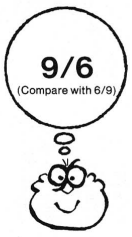


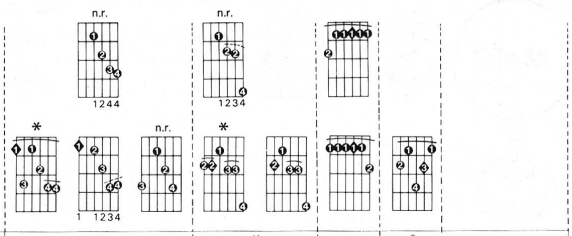
C 9–5			IV
C♯9–5	**D♭**9–5	0	V
D 9–5		I	VI
D♯9–5	**E♭**9–5	II	VII
E 9–5		III	VIII
F 9–5		IV	IX
F♯9–5	**G♭**9–5	V	X
G 9–5		VI	
G♯9–5	**A♭**9–5	VII	0
A 9–5		VIII	I
A♯9–5	**B♭**9–5	IX	II
B 9–5		X	III





C 9+5		VIII	VII	VI	II	X	IX	V		0
C♯9+5	**D♭**9+5	IX	VIII	VII	III		X	VI	0	**I**
D 9+5		X	IX	VIII	IV	0		VII	**I**	II
D♯9+5	**E♭**9+5		X	IX	V	**I**	0	VIII	II	III
E 9+5		0		X	VI	II	**I**	IX	III	IV
F 9+5		**I**	0		VII	III	II	X	IV	V
F♯9+5	**G♭**9+5	II	**I**	0	VIII	IV	III		V	VI
G 9+5		III	II	**I**	IX	V	IV	0	VI	VII
G♯9+5	**A♭**9+5	IV	III	II	X	VI	V	**I**	VII	VIII
A 9+5		V	IV	III		VII	VI	II	VIII	IX
A♯9+5	**B♭**9+5	VI	V	IV	0	VIII	VII	III	IX	X
B 9+5		VII	VI	V	**I**	IX	VIII	IV	X	

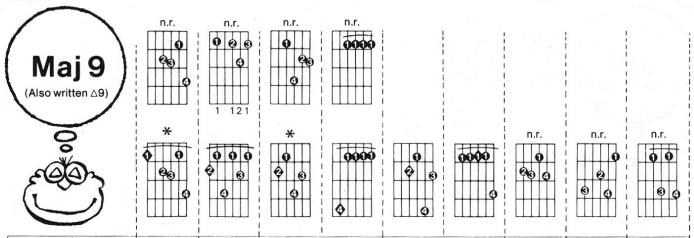




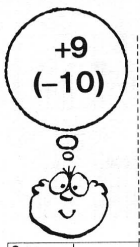
C 9/6		VIII	II	V	0
C♯9/6	**D♭**9/6	IX	III	VI	I
D 9/6		X	IV	VII	II
D♯9/6	**E♭**9/6		V	VIII	III
E 9/6		0	VI	IX	IV
F 9/6		I	VII	X	V
F♯9/6	**G♭**9/6	II	VIII		VI
G 9/6		III	IX	0	VII
G♯9/6	**A♭**9/6	IV	X	I	VIII
A 9/6		V		II	XI
A♯9/6	**B♭**9/6	VI	0	III	X
B 9/6		VII	I	IV	

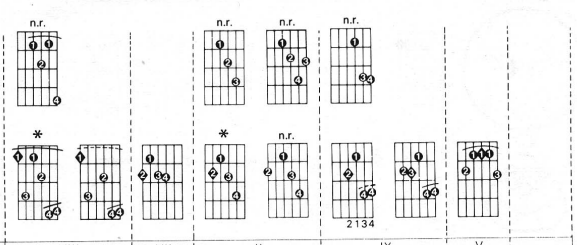
Maj 9

(Also written △9)

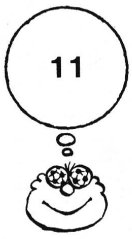


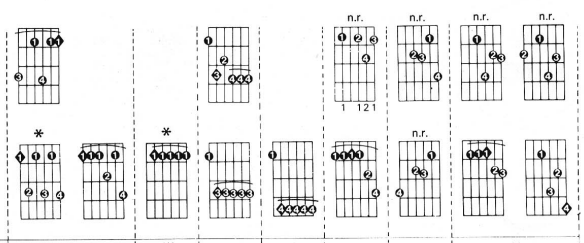
C △9		VIII	VII	II	0	IX	V	IV	III	V
C♯ △9	D♭ △9	IX	VIII	III	I	X	VI	V	IV	VI
D △9		X	IX	IV	II		VII	VI	V	VII
D♯ △9	E♭ △9		X	V	III	0	VIII	VII	VI	VIII
E △9		0		VI	IV	I	IX	VIII	VII	IX
F △9		I	0	VII	V	II	X	IX	VIII	X
F♯ △9	G♭ △9	II	I	VIII	VI	III		X	IX	
G △9		III	II	IX	VII	IV	0		X	0
G♯ △9	A♭ △9	IV	III	X	VIII	V	I	0		I
A △9		V	IV		IX	VI	II	I	0	II
A♯ △9	B♭ △9	VI	V	0	X	VII	III	II	I	III
B △9		VII	VI	I		VIII	IV	III	II	IV



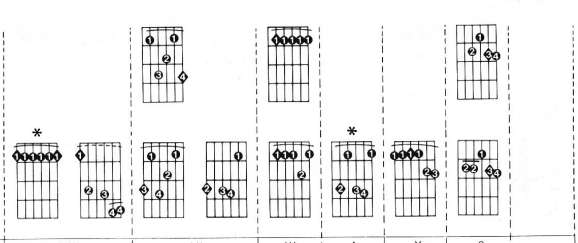


C +9		VIII	VII	II	IX	V
C♯ +9	**D♭** +9	IX	VIII	III	X	VI
D +9		X	IX	IV		VII
D♯ +9	**E♭** +9		X	V	0	VIII
E +9		0		VI	I	IX
F +9		I	0	VII	II	X
F♯ +9	**G♭** +9	II	I	VIII	III	
G +9		III	II	IX	IV	0
G♯ +9	**A♭** +9	IV	III	X	V	I
A +9		V	IV		VI	II
A♯ +9	**B♭** +9	VI	V	0	VII	III
B +9		VII	VI	I	VIII	IV

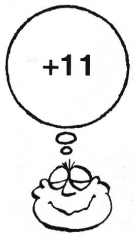


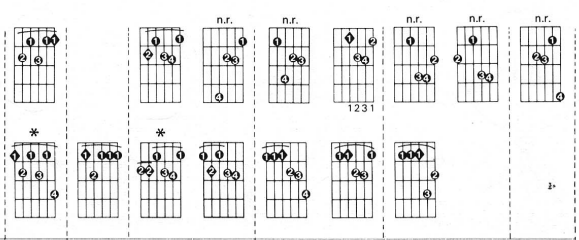


C 11		VIII	III	I	0	X		V
C♯ 11	**D♭** 11	IX	IV	II	I		0	VI
D 11		X	V	III	II	0	I	VII
D♯ 11	**E♭** 11		VI	IV	III	I	II	VIII
E 11		0	VII	V	IV	II	III	IX
F 11		I	VIII	VI	V	III	IV	X
F♯ 11	**G♭** 11	II	IX	VII	VI	IV	V	
G 11		III	X	VIII	VII	V	VI	0
G♯ 11	**A♭** 11	IV		IX	VIII	VI	VII	I
A 11		V	0	X	IX	VII	VIII	II
A♯ 11	**B♭** 11	VI	I		X	VIII	IX	III
B 11		VII	II	0		IX	X	IV

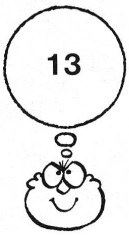


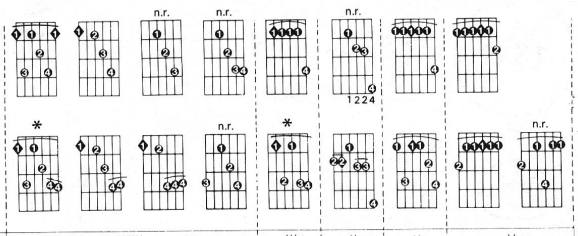
C m 11		VIII	VI	III	I	X	0
C♯ m 11	D♭ m 11	IX	VII	IV	II		I
D m 11		X	VIII	V	III	0	II
D♯ m 11	E♭ m 11		IX	VI	IV	I	III
E m 11		0	X	VII	V	II	IV
F m 11		I		VIII	VI	III	V
F♯ m11	G♭ m 11	II	0	IX	VII	IV	VI
G m 11		III	I	X	VIII	V	VII
G♯ m11	A♭ m 11	IV	II		IX	VI	VIII
A m 11		V	III	0	X	VII	IX
A♯ m 11	B♭ m 11	VI	IV	I		VIII	X
B m 11		VII	V	II	0	IX	



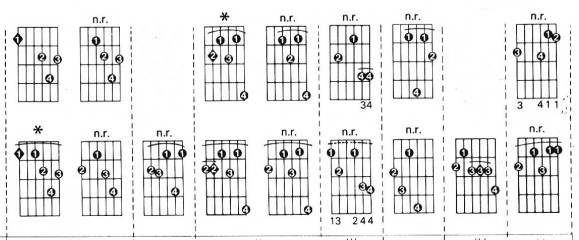


C +11		VIII	III	II	X	V	
C♯+11	**D♭**+11	IX	IV	III		VI	0
D +11		X	V	IV	0	VII	I
D♯+11	**E♭** +11		VI	V	I	VIII	II
E +11		0	VII	VI	II	IX	III
F +11		I	VIII	VII	III	X	IV
F♯ +11	**G♭**+11	II	IX	VIII	IV		V
G +11		III	X	IX	V	0	VI
G♯+11	**A♭**+11	IV		X	VI	I	VII
A +11		V	0		VII	II	VIII
A♯+11	**B♭**+11	VI	I	0	VIII	III	IX
B +11		VII	II	I	IX	IV	X

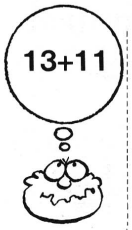


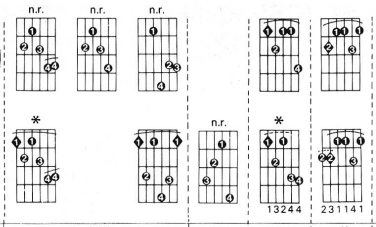


C 13		VIII	III	II	X	V
C♯ 13	D♭ 13	IX	IV	III		VI
D 13		X	V	IV	0	VII
D♯ 13	E♭ 13		VI	V	I	VIII
E 13		0	VII	VI	II	IX
F 13		I	VIII	VII	III	X
F♯ 13	G♭ 13	II	IX	VIII	IV	
G 13		III	X	IX	V	0
G♯ 13	A♭ 13	IV		X	VI	I
A 13		V	0		VII	II
A♯ 13	B♭ 13	VI	I	0	VIII	III
B 13		VII	II	I	IX	IV



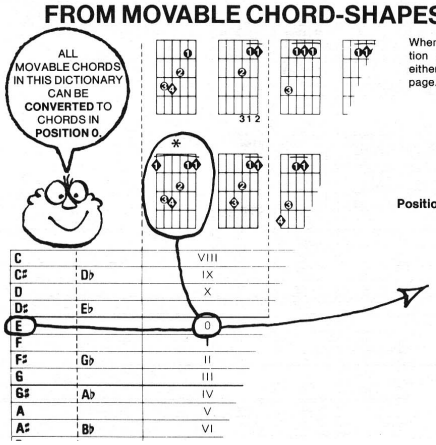
C 13–9		VIII	VI	II	III		IV	V
C♯ 13–9	**D♭** 13–9	IX	VII	III	IV	0	V	VI
D 13–9		X	VIII	IV	V	I	VI	VII
D♯ 13–9	**E♭** 13–9		IX	V	VI	II	VII	VIII
E 13–9		0	X	VI	VII	III	VIII	IX
F 13–9		I		VII	VIII	IV	IX	X
F♯ 13–9	**G♭** 13–9	II	0	VIII	IX	V	X	
G 13–9		III	I	IX	X	VI		0
G♯ 13–9	**A♭** 13–9	IV	II	X		VII	0	I
A 13–9		V	III		0	VIII	I	II
A♯ 13–9	**B♭** 13–9	VI	IV	0	I	IX	II	III
B 13–9		VII	V	I	II	X	III	IV





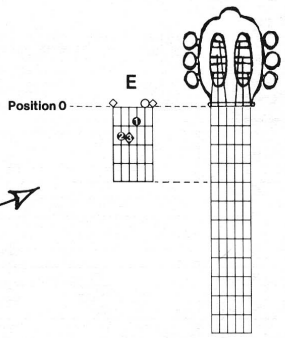
C 13+11		VIII	VII	III	II
C♯13+11	D♭13+11	IX	VIII	IV	III
D 13+11		X	IX	V	IV
D♯13+11	E♭13+11		X	VI	V
E 13+11		0		VII	VI
F 13+11		I	0	VIII	VII
F♯13+11	G♭13+11	II	I	IX	VIII
G 13+11		III	II	X	IX
G♯13+11	A♭13+11	IV	III		X
A 13+11		V	IV	0	
A♯13+11	B♭13+11	VI	V	I	0
B 13+11		VII	VI	II	I

FROM MOVABLE CHORD-SHAPES TO ZERO-POSITION



C		VIII
C♯	D♭	IX
D		X
D♯	E♭	0
E		I
F		II
F♯	G♭	III
G		IV
G♯	A♭	V
A		VI
A♯	B♭	

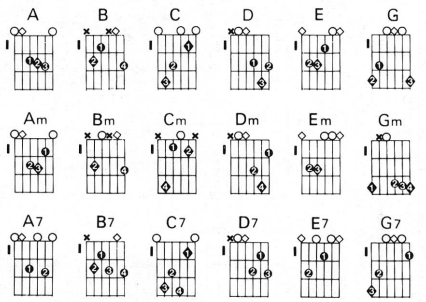
When turning movable chord-shapes to zero-position shapes, the left-hand fingering is changed, either completely or in part. (See example on this page.)



EXAMPLES OF CHORD-SHAPES IN ZERO-POSITION

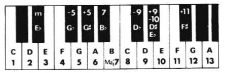
Chord-shapes in position 0 = chord-shapes using open strings.
Most shapes in position 0 can be changed to movable shapes (compare with the example on the opposite page).

◇ ○ = open strings ✖ = the string does not form part of the chord.



CONSTRUCTION OF CHORDS

The chord construction below is **an example** in which the numbering and choice of notes derive from **Note C,** which thus becomes the **root.**



= PIANO KEYS showing components of chord analysis

Notes included in each chord											Symbols	Names	Com.
C	E	G									C	C major	
C	E♭	G									Cm	C minor	
C		F	G								Csus	C sus ('sus-four')	
C	E		G♯								C+5	C augmented	
C	E		G	A							C6	C major sixth	
C	E♭		G	A							Cm6	C minor sixth	
C	E		G	A				D			C6/9	C major sixth added ninth	
C	E		G		B♭						C7	C seventh	
C	E♭		G		B♭						Cm7	C minor seventh	
C		F	G		B♭						Csus 7	C seventh sus four	
C	E		G♭		B♭						C7–5	C seventh flat five	
C	E♭		G♭		B♭						Cm7–5	C minor seventh flat 5	
C	E		G♯		B♭						C7 +5	C seventh augmented fifth	
C	E		G	A	B♭						C7/6	C seventh added sixth	*1)
C			G		B♭			E		A	C7/6	C seventh added sixth	
C	E		G		B						CMaj 7	C major seventh	
C	E♭		G		B						Cm Maj 7	C minor major seventh	
–	E		G		B♭		D♭				E°	E diminished	*2)
C	E		G		B♭		D♭				C–9	C flat nine	
C	E		G♭		B♭		D♭				C–9–5	C flat nine flat five	
C	E		G♯		B♭		D♭				C–9+5	C flat nine augmented fifth	
C	E		G		B♭		D				C9	C ninth	
C	E♭		G		B♭		D				Cm9	C minor ninth	
C	E		G♭		B♭		D				C9–5	C ninth flat five	
C	E		G♯		B♭		D				C9+5	C ninth augmented fifth	
C	E		G	A	B♭		D				C9/6	C ninth added sixth	
C	E		G		B		D				CMaj 9	C major nine	
C	E		G		B♭		D♯ (E♭)				C+9 (–10)	C augmented ninth (flat tenth)	*3)
C	E		G		B♭		D		F		C11	C eleventh	*4)
C			G		B♭		D		F		C11	C eleventh	
C	E♭		G		B♭		D		F		Cm11	C minor eleventh	
C	E		G		B♭		D		F♯		C+11	C augmented eleventh	
C	E		G		B♭		D		F	A	C13	C thirteenth	
C	E		G		B♭		D			A	C13 (9/6)	C thirteenth	
C	E		G		B♭					A	C13 (7/6)	C thirteenth	*5)
C			G		B♭			E		A	C13 (7/6)	C thirteenth	
C					B♭			E		A	C13 (7/6)	C thirteenth	
C	E		G		B♭		D♭		(F)	A	C13–9	C thirteenth flat nine	*6)
C	E		G		B♭		D		F♯	A	C13+11	C thirteenth augmented eleventh	

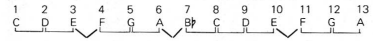
*1-6 = see "commentary", on page 47.

THE ELEMENTS OF CHORD SYMBOLS

With the help of *note names, numbers* and *minus signs* it is possible to summarize the notes contained in most chords and turn them into a *chord symbol.*

The numbers in the chord symbol number the notes, starting from the root and proceeding upwards, as shown in the following system of intervals.

NUMBERING FROM THE ROOT C



= a semitone step = 1 fret on the guitar

= a whole-tone step = 2 frets on the guitar

Compare this example with the keyboard above.

EXPLANATION OF SIGNS

The first letter in the chord-symbol = the root of the chord.

Numbers	= note numberings (see above).
♭ or –	= flatted note (lowered a semitone).
♯ or +	= sharped note (raised a semitone).
add or /	= The added note is written after 'add' or a slanting stroke.
m	= minor (the third of the chord is flatted [–3]).
Maj or △	= a major seventh (Maj 7)
dim or ○	= diminished chord
sus or 4	= the fourth note is suspended.

COMMENTS

The above table shows, schematically, every note contained in each chord. With the help of this table you can choose your notes and blend them to suit your technique, your taste, the particular context, etc.

1) This is an example of how the notes can be blended.
2) The diminished chord can be considered a non-root dominant chord with a flatted ninth.
3) C+9 (with the note d♯) is sometimes written C-10 (with the note e♭)
4) In an eleventh chord the third is usually omitted.
5) The thirteenth chord is often a bone of contention (and may it remain so!). The table shows some alternatives that nevertheless live, flourish and work in practice!
6) The eleventh note is usually omitted from a thirteenth chord with a flatted ninth.

5500 GUITAR CHORDS

by Ulf G. Åhslund

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